

THE ARCHITECTURAL REVIEW

*With which is incorporated "Details" . .*

AUGUST 1910 . . . . .

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This vigorous study (which is quite imaginary) shows an equestrian memorial with accessory figures at the base, and fountains completing the group. The units of the composition are all within the range of close inspection which their scale necessitates, while the dignity of the surrounding architecture is left undisturbed by any undue competition with its salient features.

STUDY FOR A COMPOSITE MONUMENT. BY E. A. RICKARDS, F.R.I.B.A.



NEW BUILDING FOR H.M. OFFICE OF WOODS,  
FORESTS, AND LAND REVENUES, WHITEHALL, LONDON  
JOHN MURRAY, F.R.I.B.A., ARCHITECT

## A NEW GOVERNMENT BUILDING



WHITEHALL seems likely to become the most imposing thoroughfare in London. Regent Street used to be the example one was pleased to speak of as redeeming the metropolis from utter destitution in the matter of street

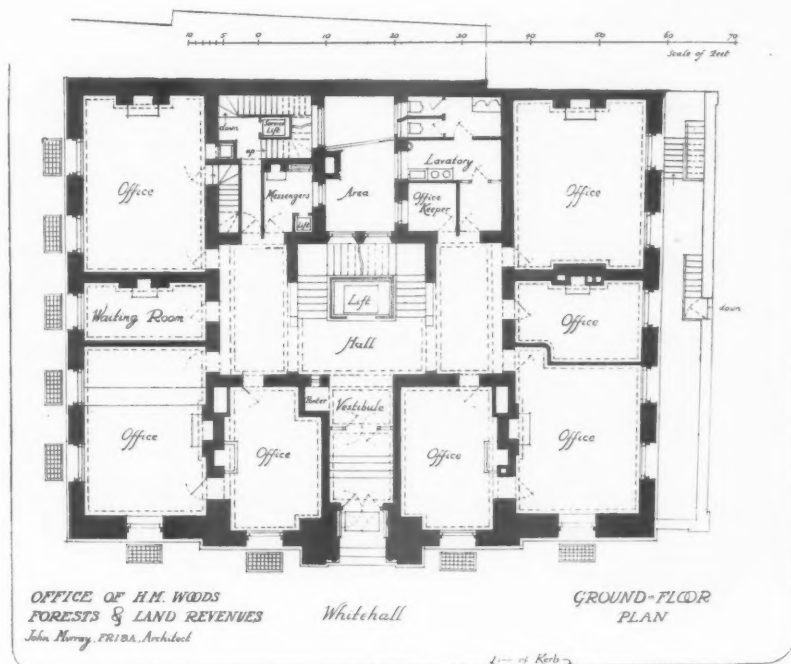
architecture, but within the past few years it has been very disastrously cut up, and the merits it originally possessed are disappearing. The once uniform frontages—good in general effect if dull in detail—have been broken, and new buildings have sprung up far above the old height—buildings, moreover, of flagrant character in the majority of cases. A varying scale has been adopted, and the result is little better than an expensive-looking chaos. In the absence of any definite scheme for the rebuilding of the street this is inevitable; but, however that may be, the fact remains that the architectural merits of Regent Street are vanishing, and we shall have to console ourselves with the steel engravings of it which belong to the last century. Kingsway is a hope of the future, but as there, again, the County Council has no scheme to impose, it is impossible to say at the present time whether the ultimate effect of the street will be one we can be proud of. Meanwhile Whitehall is growing quietly into a fine thoroughfare, and if the whole of each side can be filled by Government buildings, which offer far more opportunity for architectural effect than business premises can ever hope to offer, London will possess at least one street worthy of its importance.



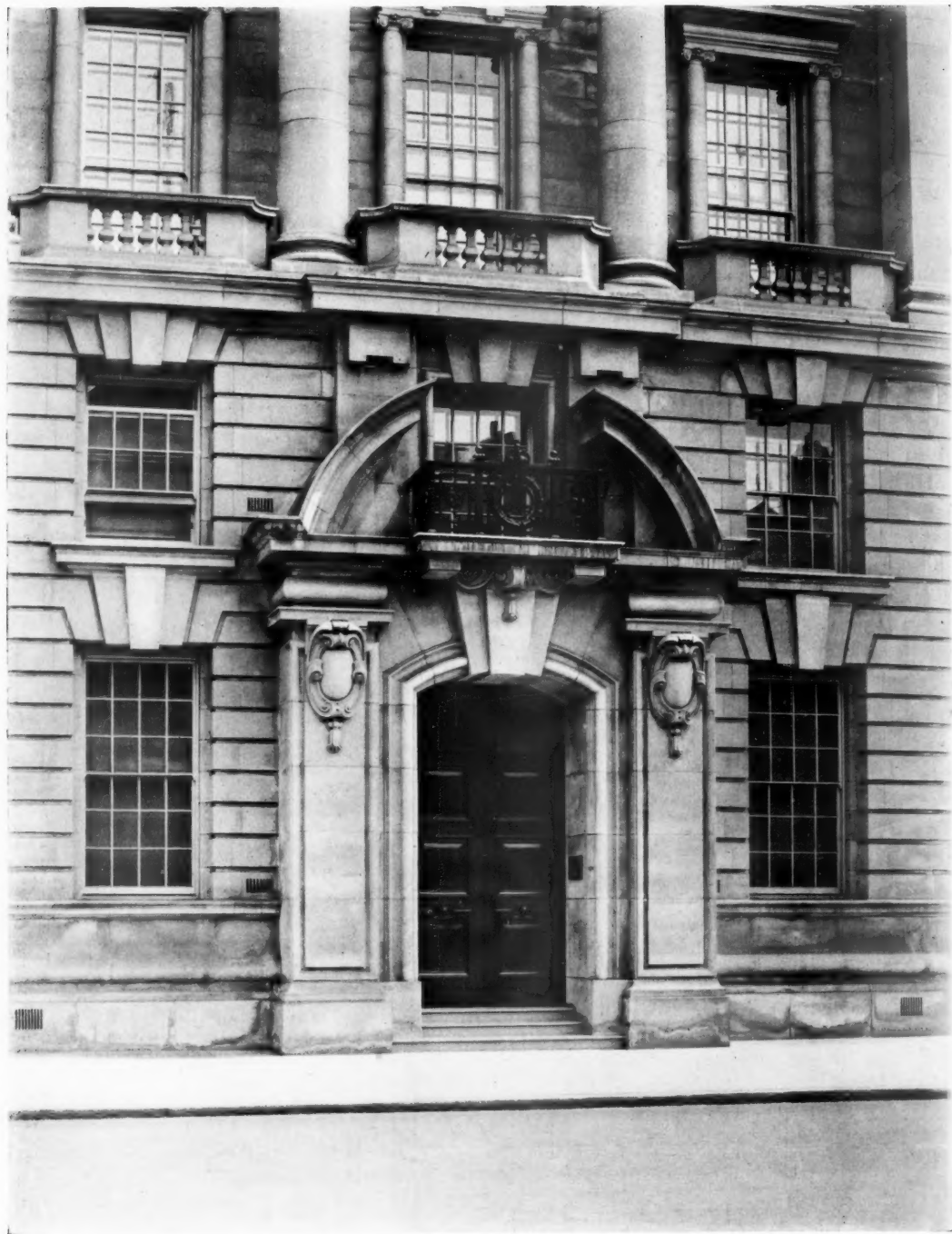
VESTIBULE

At the bottom end, on the west side, is the large block occupied by the Local Government Board. It is a thoroughly substantial-looking stone building, and there are features about it—notably the

circular court in the centre, at present only half completed—which are tribute enough to the ability of the late Mr. Brydon; but on the whole the building is not a successful achievement. Without going into the past, one must recall in this connection that the architect never lived to complete his work; and, as it stands, it is shorn of some features which would have added greatly to its dignity, while the intrusion of another hand less inspired than the original designer is plainly evident. We can feel a more whole-hearted satisfaction in the archway which joins the building to Scott's great Home Office block on the

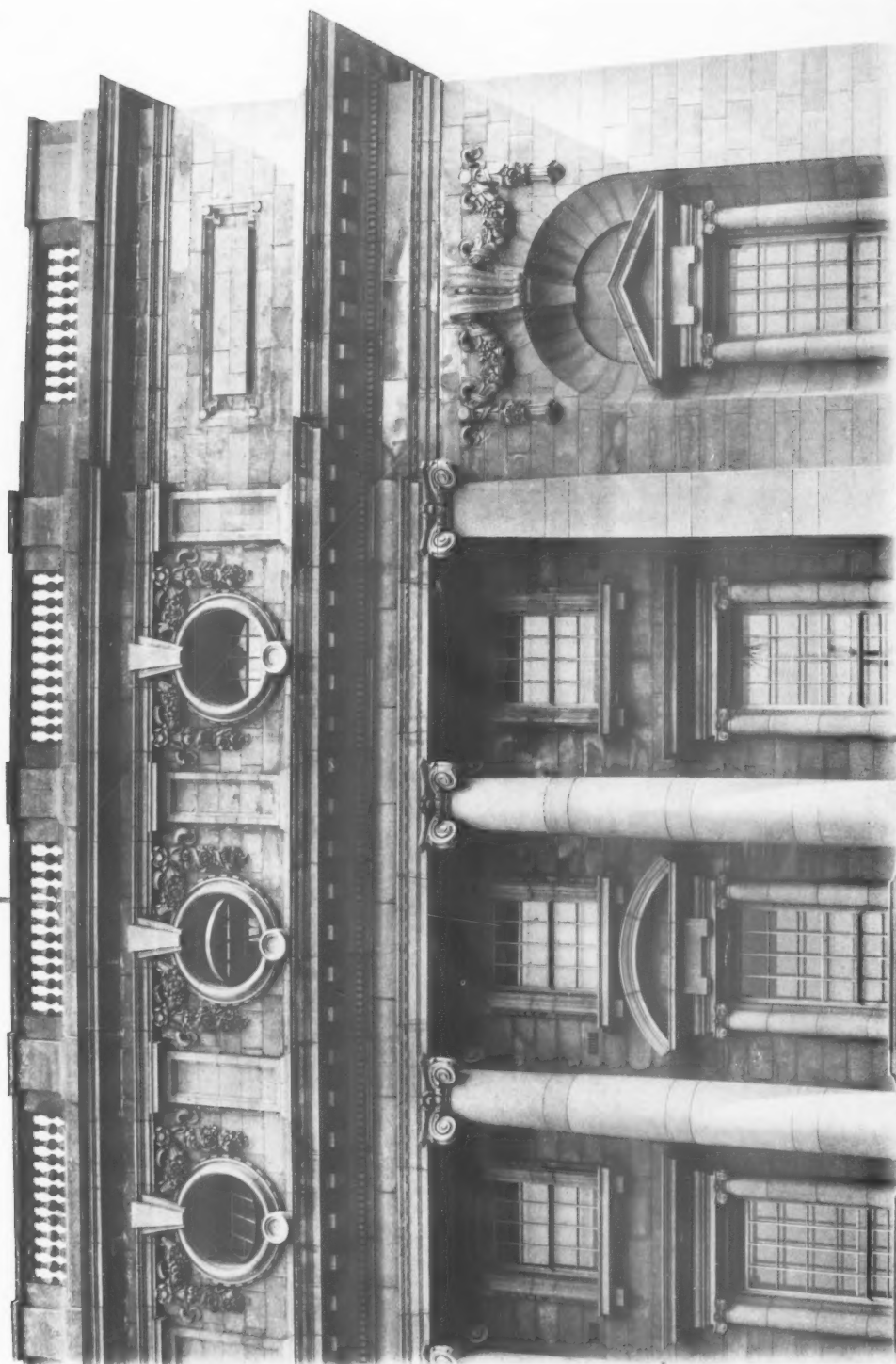


A NEW GOVERNMENT BUILDING



MAIN ENTRANCE TO H.M. OFFICE OF WOODS,  
FORESTS, AND LAND REVENUES, WHITEHALL, LONDON





NEW BUILDING FOR H.M. OFFICE OF WOODS, FORESTS, AND LAND REVENUES :  
DETAIL OF UPPER PART OF FAÇADE TO WHITEHALL

## A NEW GOVERNMENT BUILDING



VIEW ON FIRST FLOOR, LOOKING TOWARDS STAIRCASE

north side, an archway embellished with some excellent sculpture by Mr. Montford. A comparison of this with Armitage's work on the Home Office is a striking illustration of the changes which have been wrought both in the temperament and quality of English sculpture. The figures on the archway are full of life and pleasure, and there is a freedom about them which is absent in the frigid work which fills the spandrels on the Home Office. Scott's design, as a whole, deserves more atten-

tion than it gets. As everyone knows, the architect was exasperated over the difficulties he had to encounter, mainly through the insistence of Lord Palmerston on a Classical design, which Scott never favoured; but, in the end, he achieved a very fair result; indeed, the south front, seen through the archway above referred to, has a very noble appearance, and the present writer presumes to think that if someone else other than Scott had been the architect, the merits of the design would

## A NEW GOVERNMENT BUILDING

find more ready appreciation. The detail is utterly insipid, marred by a strange admixture of Gothic and Classic; but the main proportions are good, and the general massing is impressive. While referring to this building it is worth noting how the pavilions, instead of emphasising the corners, are actually lower than the parapet, which is left in a wholly unfinished condition, cut off short; the unravelling of which Government mystery would be likely to furnish some interesting facts. Certainly Scott, with such a close eye on his Italian copy-books, could never have meant this.

To the north of the Home Office is Sir Charles Barry's Treasury block, a design which shows a clever use of the Corinthian Order, treated with great richness and refinement. Then comes the little building of the Scottish Office, innocuous if dull; then Kent's Horse Guards and Ripley's Admiralty building, with the screen by Robert Adam—all of which are so well known that comment is needless. Still further to the north on this side of Whitehall is a miscellaneous block of buildings, which it is hoped will soon be pulled down to make way for something better; and at the top of the thoroughfare Sir Aston Webb's triumphal termination to the Mall leads into Charing Cross.

On the other side of Whitehall there are far

fewer Government buildings. Starting from the southern end again, there is Gwydir House, occupied by the Board of Trade, and then Inigo Jones's magnificent banqueting-hall (which in its present capacity as a naval and military museum may be counted as a Government building). Next to it is the new War Office, a huge building with its best front to Whitehall, but one nevertheless which draws much adverse criticism, more particularly in its corner turrets and the treatment of the windows behind the colonnade: be it noted, however, that the corner turrets mask the fact that there is not a right-angle on the site. And north of the War Office is the new building for H.M. Office of Woods, Forests, and Land Revenues, here illustrated. This is best of all the new Government buildings in Whitehall, and the architect, Mr. John Murray, F.R.I.B.A., is to be congratulated on his achievement.

The building stands on a narrow site between Whitehall Place and Great Scotland Yard (which is being carried through 40 ft. wide into Whitehall), and the cornices and stories are in alignment with those of the War Office adjoining. The site was formerly occupied by old buildings erected at the end of the eighteenth century, and the ground was once part of the garden of old Whitehall



OFFICE ON FIRST FLOOR

August 1910

## A NEW GOVERNMENT BUILDING

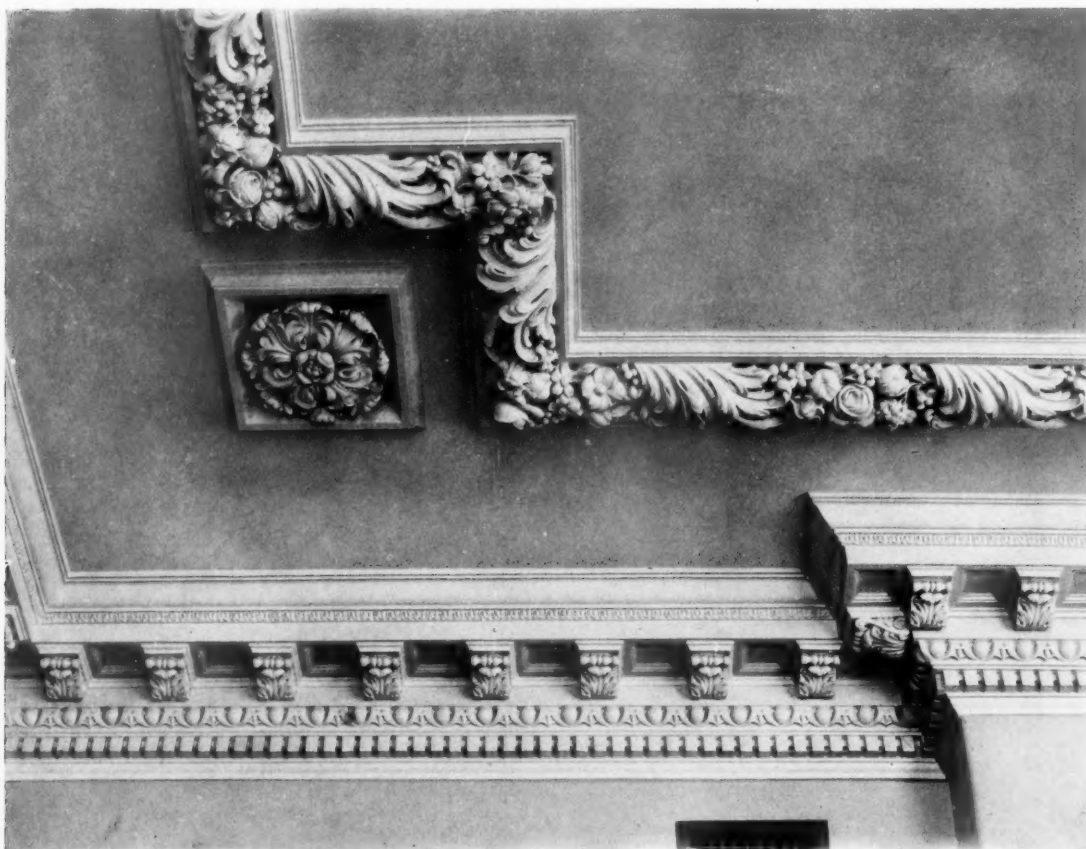
Palace. During the excavations numerous larch and fir piles which supported the old buildings were uncovered, and it is interesting to note that some were found to be as sound as new timber.

From the accompanying plan it will be seen that a hall is arranged in the centre of the building, in which the lift is placed, with staircase on three sides, and around which are grouped the offices. Throughout the interior the strictest economy is observable, the offices, with the exception of two or three on the principal floor—the first floor—being no different from those in ordinary business premises; the building, indeed,

down in deference to the opinion of those in authority. At the time of their removal the façade was partly covered with scaffolding, and the true effect of the vases could never have been gauged until the whole front of the building stood revealed. It is problematical whether they would have been an improvement or not; possibly they would. Still, without them, the building is notably excellent.

The three façades are faced with Portland stone from the  $\diamond$  Wakeham quarries.

The building is supported by a raft of concrete, and the basements are enclosed with concrete



DETAIL OF CEILING IN OFFICE ON FIRST FLOOR

is no other than a business building, devoid of any attempt at elaboration inside. The exterior, however, as part of an important thoroughfare, has called for greater consideration. But there is nothing florid about it, the enrichment being kept well within limits and made to embellish the architectural lines instead of overrunning them. The fenestration is good, and the use of the Ionic Order effective.

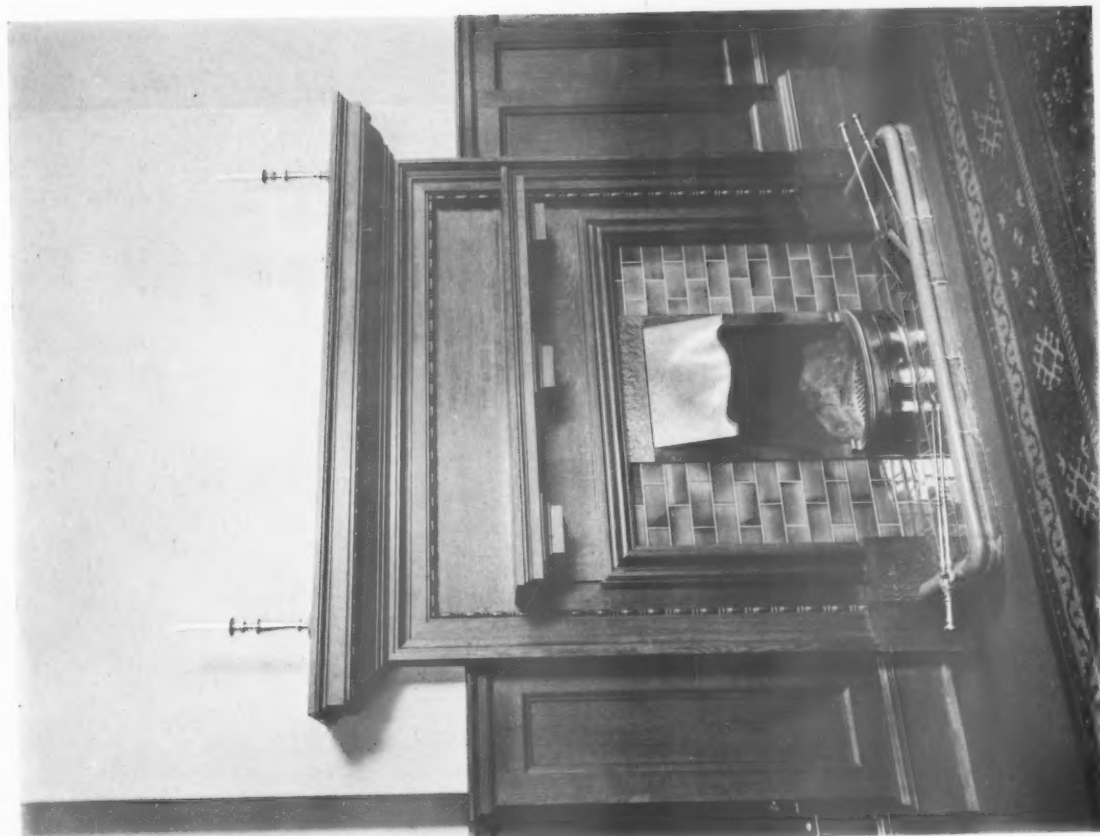
In the original design vases were shown on the piers of the balustrade that crowns the building; these, in fact, were actually executed and placed in position, but they were subsequently taken

retaining-walls. The principal staircase is constructed of reinforced concrete covered with "Silex" stone. In the staircase-well is fitted an electric lift, and electric light and fittings are installed throughout.

The general contractors were Messrs. John Mowlem & Co., Ltd.; and among the sub-contractors were the following:—Heating and hot water, Messrs. Rosser & Russell, Ltd.; lifts, Messrs. R. Waygood & Co., Ltd.; lift enclosures, Messrs. the Bromsgrove Guild; sanitary fittings, Messrs. Doulton & Co., Ltd.; chimneypieces, Mr. John P. White; grates, Messrs. J. and R. Corker; tile surrounds and kerbs, Messrs. Sherwin & Cotton; Hopton Wood stone for staircase, Messrs. Hopton Wood Stone Firms, Ltd.; prism lights, Messrs. the British Luxfer Prism Syndicate, Ltd.; plastering, Messrs. James Annan, Ltd.; entrance door furniture, Messrs. Charles Smith, Sons & Co., Ltd., Birmingham; paint, Messrs. Sissons Bros. & Co.; bronze vestibule lamp, Messrs. J. W. Singer & Sons, Ltd.; locks and bronze furniture to internal doors, Mr. Robert Rodney, Bristol; Portland stone, Messrs. the Bath Stone Firms, Ltd.



# A NEW GOVERNMENT BUILDING



CHIMNEYPIECE IN OFFICE ON FIRST FLOOR



OFFICE ON FIRST FLOOR



## HISTORICAL TOWN HOUSES

### THE DEANERY OF ST. PAUL'S



THE change that took place in architecture in the sixteenth century was noticeable at first in decorative features; mouldings took on classic profiles; Italian grotesques and arabesques added a new interest to lovingly-considered ornaments. A caressing spirit seemed to have touched stone and brickwork to new beauty. Although diluted later in the century by its passage through

and at the same time the exigencies of comfort and convenience. The entrance is placed in the middle of the façade, bay corresponds with bay, windows are numerous, not only to provide light, but arranged to give a definite architectural effect by their rhythm.

In these plans the hall, which had up to this time been the great and sole living-room, is beginning to lose its ancient character by reason of the addition of many and more private chambers. The domestics have their own quarters. The



THE ENTRANCE HALL AT THE DEANERY OF ST. PAUL'S

alien lands, the spirit of the Renaissance had given renewed life to the art of architecture.

A secular century, the march of the new ideas can be best traced in domestic work. Thorpe's collection of plans in the Soane Museum forms an excellent record. These plans are of houses which belong to the reigns of Elizabeth and James, and form an admirable record of Early Renaissance ideals. A rigid symmetry is the rule; not, however, the symmetry of the eighteenth century, whose formalism was carried to excess, but a kind of genial order which enforced balance in the elevations, which considered vistas,

patriarchal custom of a family dining in hall with their retainers and hinds, only separated from them by the step of the raised dais—the publicity of living, before the new culture, was giving way to a manner more private, more sumptuous, and more refined; it also partook of a new personal cleanliness.

For one hundred and fifty years before the advent of Sir Christopher Wren the leaven had been slowly but surely working. One or two milestones in the passage of these years may be marked with advantage. In 1516 Torrigiano fashioned the tomb of Henry VII, which is said

by Professor Blomfield to be the first step of the Renaissance. More than a century later, in 1622, Inigo Jones built the Banqueting House; and it was another fifty years before Sir Christopher Wren laid the foundations of St. Paul's. Probably the Deanery belongs to the last quarter of the century. It is extremely plain, both inside and out, yet pleasing withal and eminently comfortable to live in. It will be seen from the plan how the hall has become a vestibule, giving passage to the stairs and the various public rooms. The drawing-room is on the first floor, and furnishes occasion for the wide and ample stair which leads to this floor. In spite of its bareness the entrance hall possesses much dignity; there is a curious air of quietness and retirement about it—of welcome, too, symbolised as it were by the wide jambs of the fireplace.



DINING-ROOM

The walls are covered nearly to the ceiling with wainscoting, toned to a rich dark colour by age. Archways lead to the two staircases.

The hall is almost a square on plan of about 25 ft. and some 13 ft. high; but from the vigour of its detail and the bold scale of its few parts it has the effect of a much larger room. Over the fireplace is hung a fine portrait of Wren by Kneller. He is represented standing facing the spectator; compasses are in his right hand, which further is dallying with a draught of the ground plan of St. Paul's half unrolled. Of the portraits and effigies of Wren this is the most satisfactory. A genial humour seems to animate these fine features; nobility of soul is stamped there, and a certain guileless nature. It is sometimes tempting to believe that artists in their generation are "the salt of the earth." Leonardo, Raphael, Michelangelo, almost confirm the belief.

Wren was no less versatile in his architecture than in his earlier activities. In *Parentalia* is given a list of fifty-three inventions, ranging from "views about Pleiades" to such mundane matters as "ingenious devices for making folks vomit." His agility of mind when he applied it to matters architectural was no whit less. About 1690 he was employed "in constructing a house of wood which was to travel about, packed in two waggons, to be set up wherever His Majesty might fix



GALLERY

August 1910

## THE DEANERY OF ST. PAUL'S

his quarters." This happened before King William's campaign in Ireland. It is easy to imagine with what delight Wren would approach this finicking task. He has been called the English Leonardo, and one always thinks of his playful excursions into the realms of experiment as of the great Italian's sport with the bowel of a sheep (see footnote on p. 66).

It speaks much for Wren's sanity that he was

where the handrail of the lower flight runs into the string of the upper and so economises space in the width of the staircase. Its serviceableness appealed to Wren, and it is employed again and again in King's Bench Walk. In the Deanery the spiral balusters, newels, handrail, and strings, are all of substantial dimensions, of oak, now blackened. The design is masculine, yet not destitute of a certain grace. The rooms have suffered from suc-



ENTRANCE FRONT

able to walk across the street from St. Paul's and contrive such a quiet piece of work as the Deanery. Why expense should have been curtailed so rigorously one is at a loss to understand; but beyond sound construction, which with Wren was essential to architecture, all extraneous ornaments are left out with the exception of the doorway entrance. And yet the house impresses one by the breadth of handling, by the sense of spaciousness it imparts. The stair is of the type known as "dog-legged,"

cessive changes. In the dining-room a fireplace of inferior design has replaced the old one, but the fine panelling remains intact, and the mirror on the chimney-breast is old—a homely enough feature, and one much affected by Wren. This room is 28 ft. by 20 ft. The range of windows, with their deep panelled reveals and window seats down one side, is nicely arranged and extremely effective. The charming gallery with its alcove is an eighteenth-century addition.

## THE DEANERY OF ST. PAUL'S

Wren never failed to impart character to his buildings. He has impressed it in the doorway of the Deanery, which at once fills out the paucity of its façade, and gives it rank as art. It is extremely original in conception. The arrangement of the steps to form a kind of bridge, whose arch admits light to the basement and offers a two-way entrance to the visitor, is interesting. Even more so is the heavy hood, supported by carved brackets,

front Wren has crowned it with a projecting wooden cornice.

Compared with what was being done at the time in England, contemporary domestic architecture in France had totally different aims. Wren's town houses were country houses set in perhaps more constrained areas—long, low, simple in idea, and evidently courting the finger of time to write lovingly over the brickwork its patient message,



REAR ELEVATION

with its sheltering shadow. Beneath the brackets he has put pilasters filled with carving of fruit and flowers, rather coarsely executed, but effective. The whole arrangement by its form and design makes an excellent centre to the façade. It is a pity that the brickwork of which this front is built is plastered over, and so robbed of a great part of its interest. The rear elevation (here shown) gives an idea of how the front would look if the plaster were removed. To complete the

and to touch it with lichen, moss, and the humble creeping green of apple and pear, or rich autumn tints: whereas the French châteaux were like town houses set among the fair pastures of France, as if the occupants wanted constantly to remind themselves of Paris. Thinking of these houses of Wren I would fain quote Walter Pater, who, in his exquisite way, seemed to catch the spirit of whatever he touched. He says: "So I think the sort of house I have described, with precisely



# THE DEANERY OF ST. PAUL'S



these proportions of red-brick and green, and with a just perceptible monotony in the subdued order of it for its distinguishing note, is for Englishmen at least typically homelike." How well that puts it!

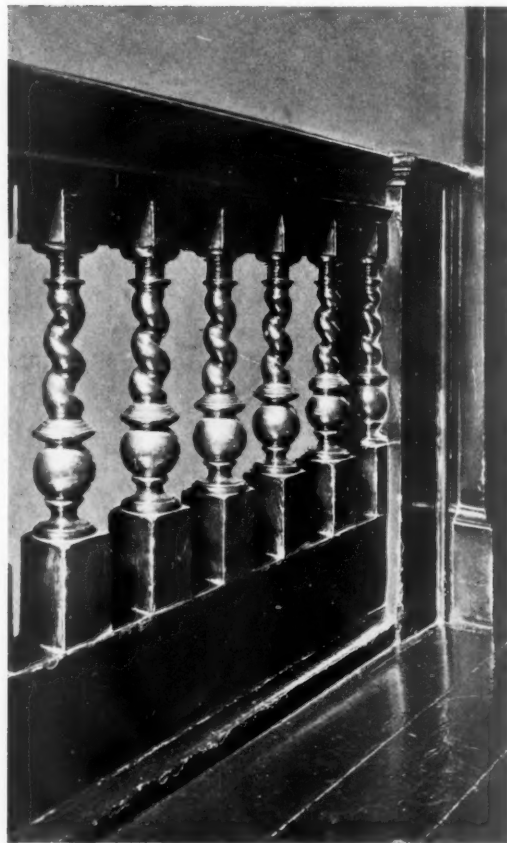
Wren's houses are "for Englishmen at least typically homelike." Even in his palaces he could not if he would get away from it.

It should not be difficult to-day to recapture some of the quiet, reposeful spirit of these seventeenth-century buildings; yet, judging from results, it is more than hard. Perhaps it is because we want too much—in show.

There is about the work of Wren and his contemporaries a simplicity and dignity that remind one of the sonorous poetry of Milton, whose stately cadence and periods marshal austere and beautiful images to a perfect close. The Deanery, hung as it were in a panoply of black oak, recalls *Il Penseroso*.

Come pensive nun, devout and pure,  
Sober, stedfast, and demure;  
All in a robe of darkest grain,  
Flowing with majestic train.

J. M. W. HALLEY.

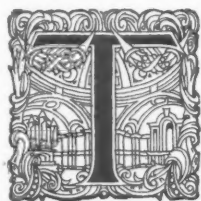


DETAIL OF STAIRCASE

He (Leonardo) more than once, likewise, caused the intestines of a sheep to be cleansed and scraped until they were brought into such a state of tenuity that they could be held within the hollow of the hand. Having then placed in a neighbouring chamber a pair of blacksmith's bellows, to which he had made fast one end of the intestines, he would blow into them until he caused them to fill the whole room, which was a very large one, insomuch that whoever might be therein was compelled to take refuge in a corner. (*Vasari's "Life of Leonardo da Vinci."*)



## THE COMMITTEE FOR THE SURVEY OF THE MEMORIALS OF GREATER LONDON



THE town of Barking at the present day is hardly amongst the most desirable spots in the neighbourhood of London. The "East End," though it has not quite enveloped the ancient town, has yet tinged and coloured its aspect with its own squalid atmosphere. The place has no advantages of natural position, and the mud flats of the Thames estuary impart a uniform monotony to the surrounding landscape that is now no longer relieved by the magnificent pile of buildings which formed the glory of mediaeval Barking.

The aspect of antiquity is, however, not yet wholly lost, for a timber market-house and an ancient gateway besides the parish church are yet standing within the town itself, while a short distance away the charming Tudor manor-house of Eastbury forms one of the most pleasing examples of early brickwork in the neighbourhood of London.

The historical associations of Barking centre entirely around the ancient abbey, the most celebrated if not the richest of the English nunneries. Its beginnings stretch back into the earliest days of Saxon Christianity, and the fame and piety of its founder Erkenwald and his sainted sister Ethelburga, the first abbess, are lovingly recorded in the pages of the Venerable Bede.

Under a long line of royal and distinguished rulers the abbey flourished for nine centuries, until the general suppression put a final term to its existence.

The buildings were undoubtedly on a scale commensurate with the wealth and importance of the foundation, but until a few weeks ago some masses of rubble core and the above-mentioned gatehouse were all the visible remains of the great abbey.

The site is a large open meadow on the north side of the parish churchyard, bounded on the west by the little River Roding. This land has recently been acquired by the Borough Council with the intention of transforming it into a recreation ground. Preparatory to this they proceeded to drive a roadway across from south to north parallel to the Roding, and in the course of the work came across a long vaulted tunnel running in a south-westerly direction. There can be no question that this was formerly the great culvert or drain of the abbey, though local opinion will no doubt find a more interesting explanation in the proximity of the neighbouring abbey of Stratford, especially as a branch drain leads in that direction.



Photo: A. P. Wire.  
THE GATEWAY TO THE OLD ABBEY AT BARKING, ESSEX

The main culvert is some 7 or 8 ft. high to the crown of the arch, and is built for the greater part of its length of Kentish rag, chalk, and a rough red sandstone. At the southern end, however, the vault evidently became insecure, and a four-centred brick arch was inserted beneath it. The course of the sewer is being followed, and should form a valuable clue to the position of some of the domestic buildings, such as the dormitory and kitchen. Amongst the debris partially choking the passage large quantities of bones, both human and animal, have been discovered, but it is impossible to hazard a suggestion as to how they came into this singular position.

The great abbey church was the subject of a partial excavation in the eighteenth century, and a plan of the remains which were found is printed in Lysons's "Environs of London." This plan, however, presents so many unlikely features and such serious divergences from the dimensions given in the text as to be of very little value, and it is to be hoped that the present opportunity will be taken to make a scientific examination of the site, which should prove of remarkable interest alike from an historical and an antiquarian point of view. Once the site is turned into a public park this opportunity is never likely to recur, and the plan and arrangements of the greatest of English nunneries will remain indefinitely unknown.

ALFRED W. CLAPHAM.

## MODERN GARDEN DESIGN



GARDENING in England, as a recent writer in the *Times* very shrewdly observes, is, like music in Germany, a national and popular art; and just as music in Germany is based upon folk-song, so gardening in England is based upon the cottage garden. "The poetry of the English nature expresses itself in gardens as the poetry of the German nature in folk-song; and by means of gardens it is intimately connected with our common life. Once it expressed itself also in building, and more directly and clearly in the homelier kinds of building than in

great cathedrals or palaces. Once we had a true folk-art in our cottages and farmhouses as well as in our gardens. That is almost lost, although there are now signs of its revival; but it still persists in our gardens, and through them it may some day return into our architecture . . . The love of growing plants is the cause both of the virtues and the faults of English gardening. One instance of the faults may be noticed in the desolate gardens of our London squares. These must be failures, as they are attempts to do what is impossible. But in our larger country gardens are often to be found errors of the same kind, though not so fatal. The rich man who admires a cottage garden and who tries to imitate its

beauty in his own grounds is apt to forget that a great part of that beauty depends upon the fact that the cottage garden is planned to suit its own small scale, that the art of cottage gardening has grown up through centuries and has adapted itself perfectly to its own conditions. The conditions of the large garden are different and require a different and more difficult kind of design; while its traditions have been broken by several violent changes of taste, such as the landscape mania of the eighteenth century and the bedding-out mania of the nineteenth. It is certainly possible for our larger gardens to have some of the beauty of the cottage garden; but they must attain to that beauty in their own way, and, in aiming at it, they must not lose sight of the different kinds of beauty proper to large spaces."

To mention that there has been an absolute change in ideas since the time of "Capability Brown" and Repton is merely to repeat a commonplace, but the extent of the change can only be fully appreciated by taking some account of the scores of modern gardens which have sprung up around the newer houses. Within reach of London especially instances are abundant, the counties around the



GARDEN ENTRANCE, "SKILTS," REDDITCH  
THOMAS H. MAWSON, HON. A.R.I.B.A., GARDEN ARCHITECT



FOUNTAIN AT WYCH CROSS PLACE, SUSSEX  
ALFRED GILBERT, SCULPTOR

## MODERN GARDEN DESIGN

metropolis offering a wealth of examples. Here the spirit of the formalist has been at work, correlating the garden to the house, but not in any dull way. And the reason is to be found at once in the fact that the attempts at imitating nature have been thrown aside as both foolish and futile. The gardener, too, has been superseded by the garden architect, with vastly different results.

Accompanying these notes are a few examples of the work of Mr. Thomas H. Mawson. The illustrations speak for themselves, but a few points in connection with them may be noted.

"Skilts" is the country seat of Sir William Jaffray, Bart., in Worcestershire. The gardens around the house (which is an old farmhouse adapted and enlarged) were laid out in "landscape style" before the present treatment. The entrance shown on page 68 is built with old bricks, with tile capping and ridge, and a Bathstone surround to the oak door. On the key-block is carved the date—1909; and above, on a small pedestal, is a delightful little lead figure which was made by the Bromsgrove Guild. The six-panelled oak door is itself an interesting piece

of work, while the semi-circular head with its balusters gives just sufficient relief to the whole.

At Wych Cross Place there are a great many interesting features, both in the general garden design and in its details; but among the latter nothing is so attractive as the little fountain by Mr. Alfred Gilbert, which is illustrated on the preceding page. The modelling of the bronze shaft with its plastic lines and half-suggestions of leaf-forms is typical of Mr. Gilbert's art, in which no other English sculptor excels him, and the small figure of a boy is full of playful life and charm. The basin, of marble, is an old piece of Italian work, and though it formed no part of Mr. Gilbert's original design it has been adapted to its place with complete appropriateness.

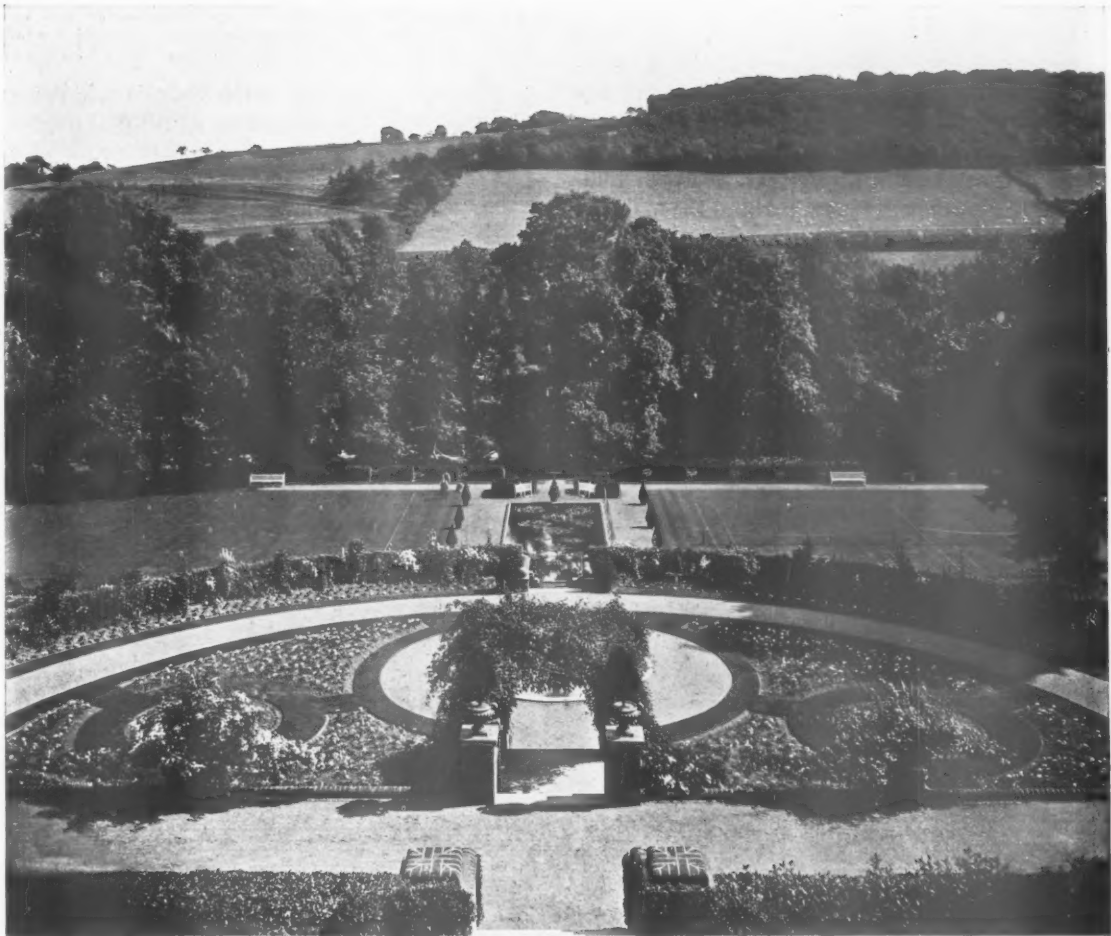
The rose garden at "Greenwood Stocks" is a delightful corner redolent with sweet perfume. The trellis is of oak, the brick piers being crowned with concrete half-balls as finials on a tile capping, while the garden-house at one side has a tile roof with broad lead hips that give it considerable character.

At Kearsney Court, Dover, the gardens occupy a steep hillside, and the principal reason for

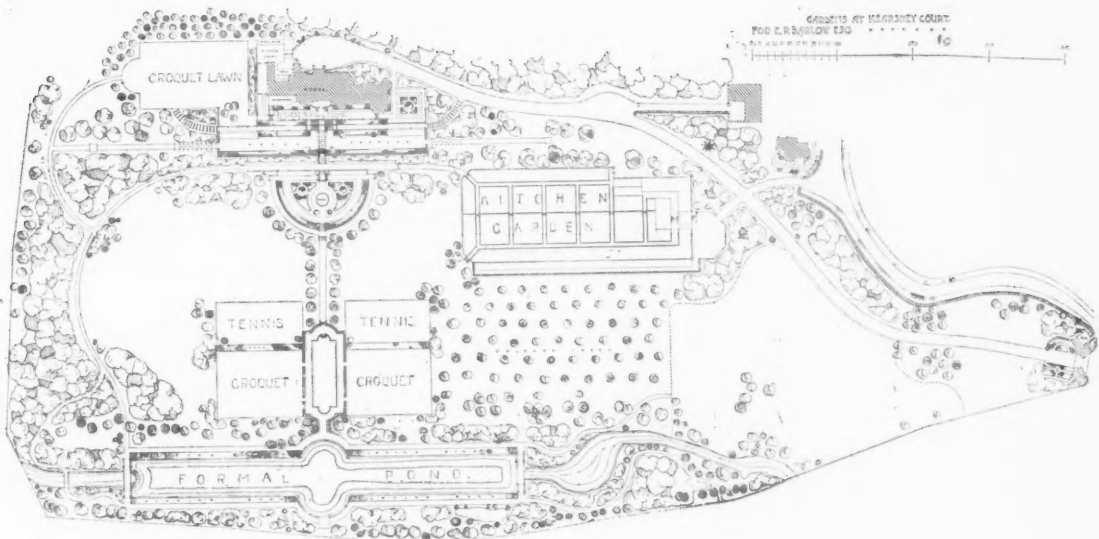


THE ROSE GARDEN, "GREENWOOD STOCKS," ESSEX  
THOMAS H. MAWSON, HON. A.R.I.B.A., GARDEN ARCHITECT





SEMI-CIRCULAR GARDEN, KEARSNEY COURT, DOVER





## MODERN GARDEN DESIGN

making the semi-circular terrace or bastion was to follow the contour of the ground. The canal formed at the southern extremity, with a Palladian bridge at either end, was originally the site of a marsh. It is a most successful feature, the introduction of water into garden schemes being almost always effective. As Mr. Mawson himself says: "Although many, perhaps the majority of, gardens have to be content without water in their composition, it may be questioned if they are complete without it, if only the small pond reflecting the hues of flowers, foliage, and sky. . . . The landscape gardener, in his natural lake and waterfall, prefers the interchange of

## THE PRACTICAL EXEMPLAR OF ARCHITECTURE. XLVIII



OW in the Victoria and Albert Museum, South Kensington, the piece of brickwork illustrated this month originally formed part of a late seventeenth-century house at Enfield. It was a small brick building of two stories with a projecting wing at each end. In the middle of the recessed portion, on the first floor, was the brickwork here shown. A wooden cornice sup-



FORMAL POND, KEARSNEY COURT, DOVER

veiled and apparent forms; the scholar, inspired possibly by the classical Italian and old English examples, prefers the elegance of the circular or geometrical pond. All schools of design agree that water is desirable—the Italians in their numerous cascades, fountains, and pools at the Villa d'Este, for example; the French, as in the ponds of Le Nôtre at Versailles; the Japanese and the English in their own characteristic methods. . . ."

The Architectural Review

ported by a cove formed the eaves, except where the centre-piece broke through and gave the roof a pleasant tilt over the building. Small hipped roofs and brick quoins emphasised the wings, and added sufficient importance to carry the enriched centre. The general idea of the design was very similar to that of the Bishop's Hostel at Cambridge, which Miss Milman attributed to Wren on very good evidence.

It would be difficult to find a better example of

brick-building than this Enfield work. Skilful the craftsman was who contrived those fantastic chimneys at Hampton Court Palace, and possessed of a bright and curious inventiveness; yet, if the coming of the Renaissance robbed him of some of that wayward fancy, it could not diminish his deftness in joining brick to brick. If his work built up someone else's preconceived notions it does him no less honour. Undoubtedly a draught must have been supplied, but by whom it is bootless now to inquire. The work itself is of the last excellence. As a composition it would appear much better in its original position, raised some 12 ft. from the ground and having for background to the unusually flat pediment the mottled red of an old roof, than set on the floor of a museum. Probably some kind of balcony formed its base and gave it added dignity.

It is constructed entirely of gauged brickwork. Pilasters, capitals, entablatures, niches, and all the various enrichments are cut and rubbed with the greatest nicety. Wren, in his doorway at No. 5, King's Bench Walk, when he came to the capitals of his pillars chose stone to execute this delicate work, but in the present example acanthus, volutes, and abacus are all delicately wrought of small bricks. The building-up of the entabla-



AMORINO ON CEILING IN ROCHESTER GUILDHALL

ture with its dentils and console blocks is itself a matter of the nicest judgment. It is curious to notice that the tops of the niches are formed with horizontal joints. These niches contain vigorous carving of cherubs' heads and foliage in full relief, the work being very finely cut and applied in a very graceful manner.

In the centre opening of the brickwork, which originally held a window, are hung two brackets—lineal descendants in design from those of the Erechtheion—which at one time supported a cornice over the ground-floor windows of the wings. These are also cut out of small bricks, and display an even greater degree of skill than the rest of the work.

With regard to the Rochester ceiling, it may be observed that plasterwork of the later Renaissance was chiefly confined to the interiors of buildings, and its finest effects are to be seen in some of the ceilings of that period. That of the staircase in the Rochester Guildhall, although not so sumptuous as the work at Ashburnham House, Coleshill, and Melton Constable, is extremely interesting, and possesses besides one unique feature in the shape of an *amorino* hanging from its centre—a winged or celestial watcher of the exits and the entrances of the councillors.

The iron balustrade which is also illustrated in this issue came from a house in Enfield. Probably made in the nineteenth century, its quiet lines and graceful curves are interesting and instructive.

J. M. W. H.

The Architectural Review

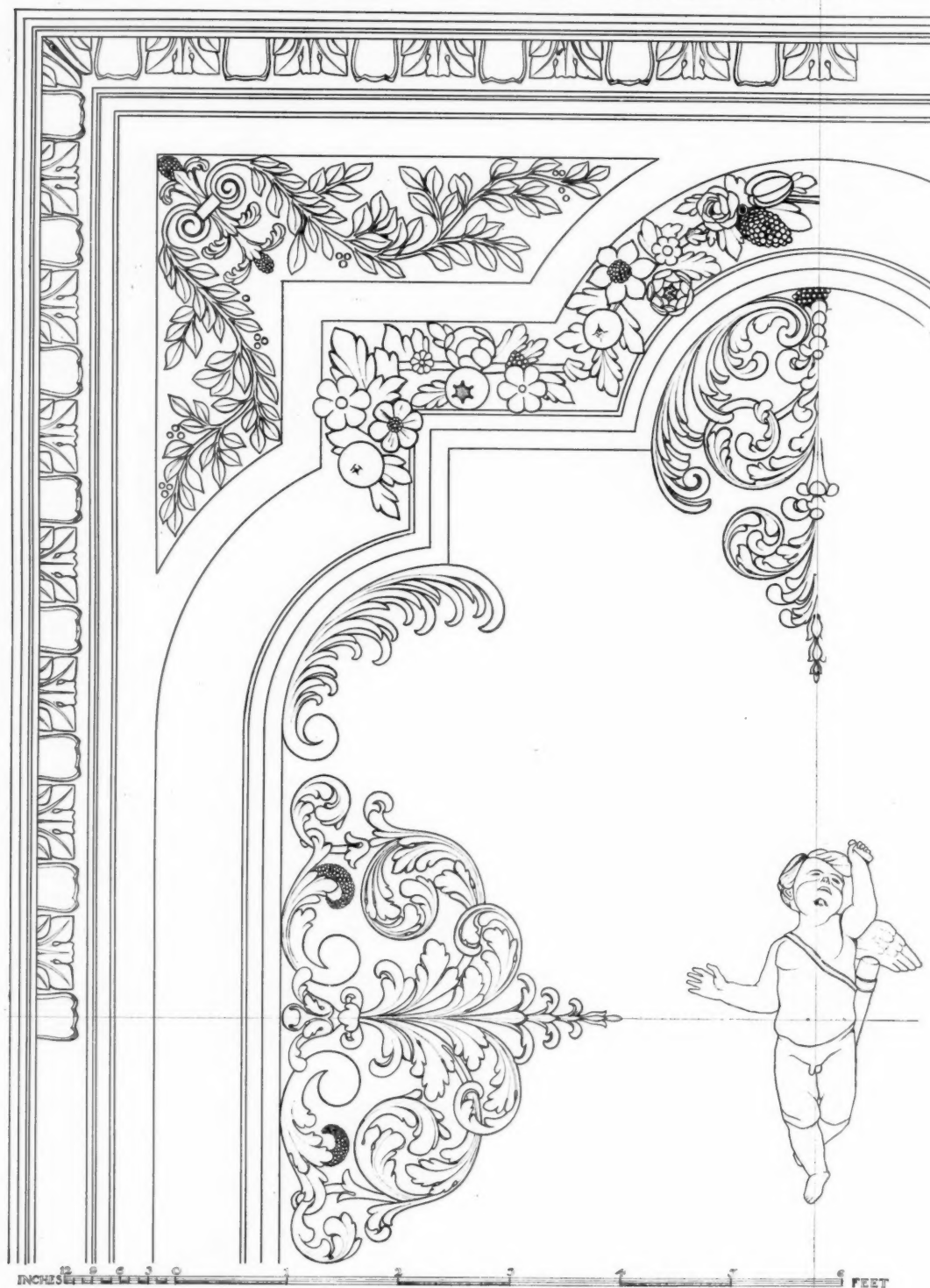


DETAIL OF CEILING IN ROCHESTER GUILDHALL

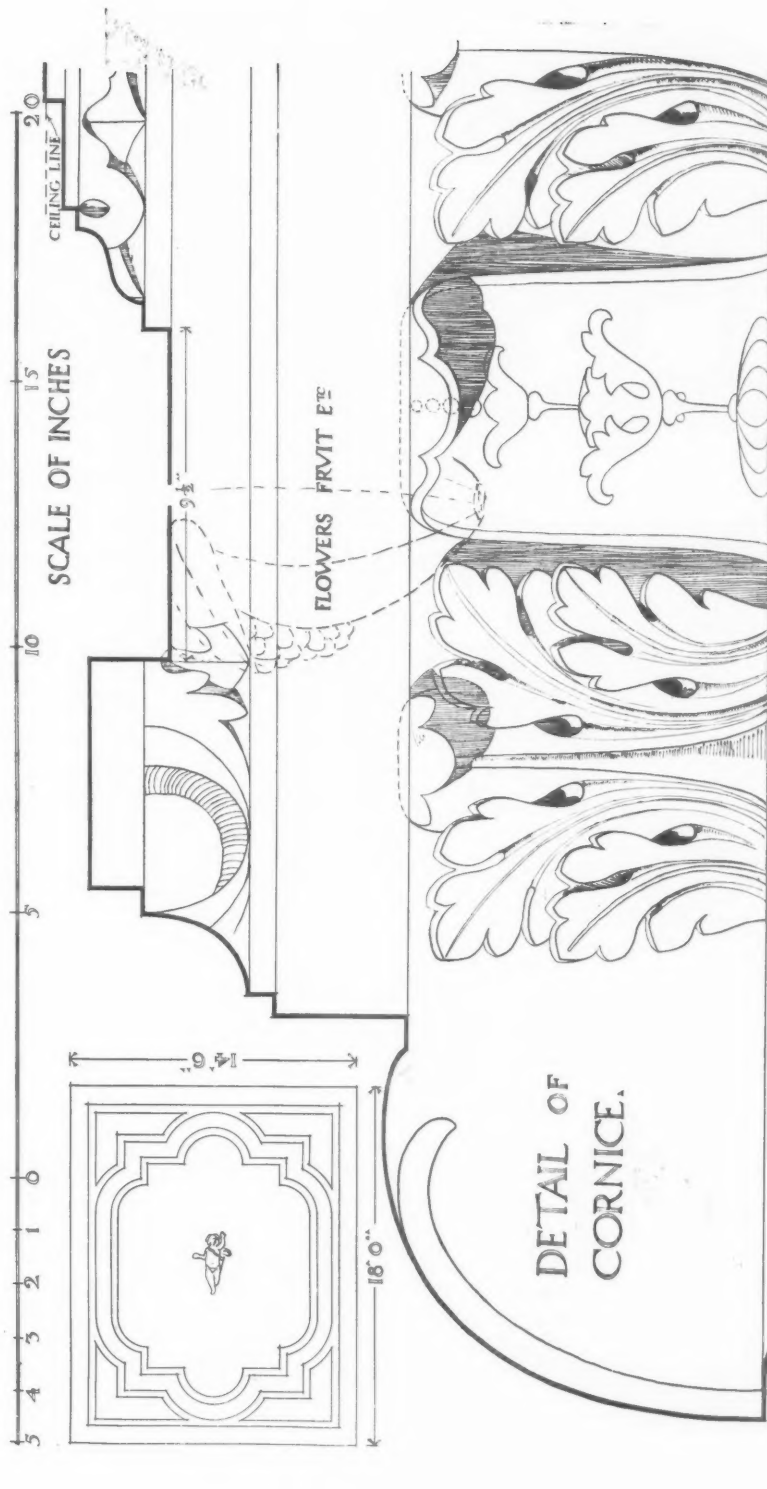
August 1910

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PLASTER CEILING GVILDHALL ROCHESTER



MEASURED AND DRAWN BY THEO. G. SCOTT

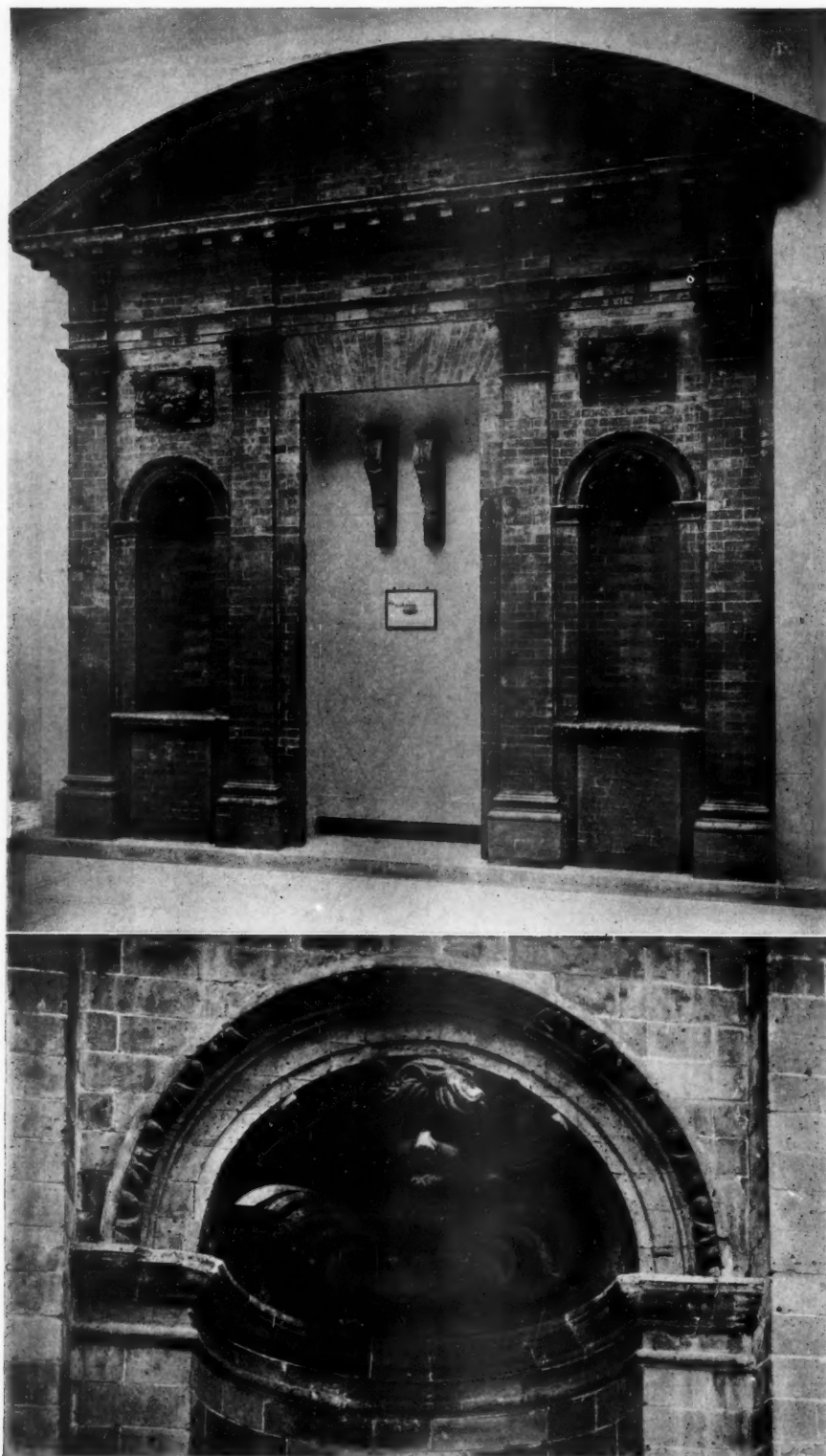


PLASTER CEILING GUILDHALL ROCHESTER

MEASURED AND DRAWN BY THEO. G. SCOTT



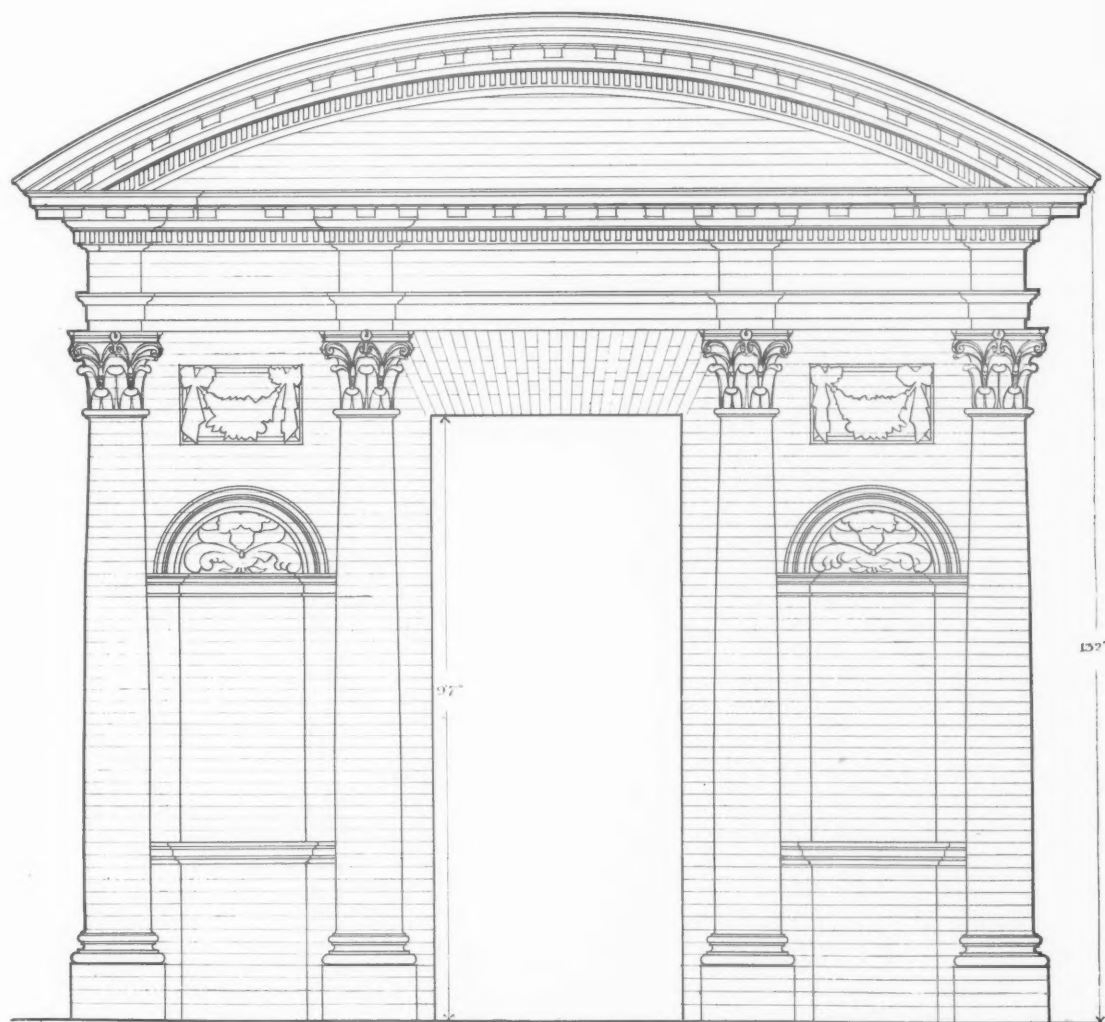
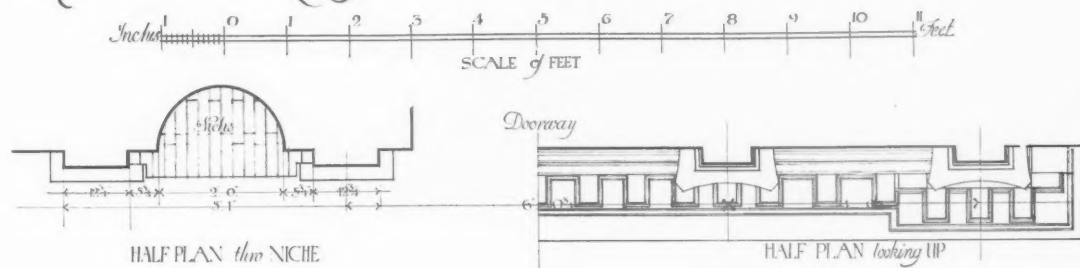
THE PRACTICAL EXEMPLAR  
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BRICKWORK FROM A HOUSE AT ENFIELD (NOW IN SOUTH KENSINGTON MUSEUM)

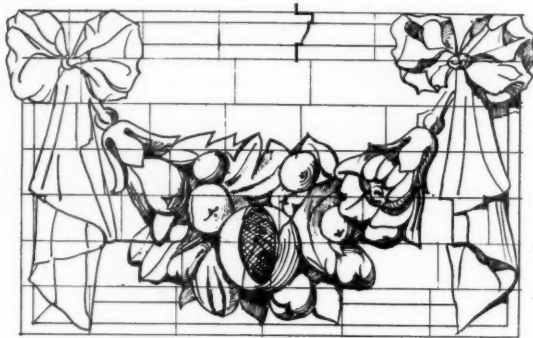


# EXTERIOR BRICKWORK *from a* *House at Enfield* MIDDLESEX.

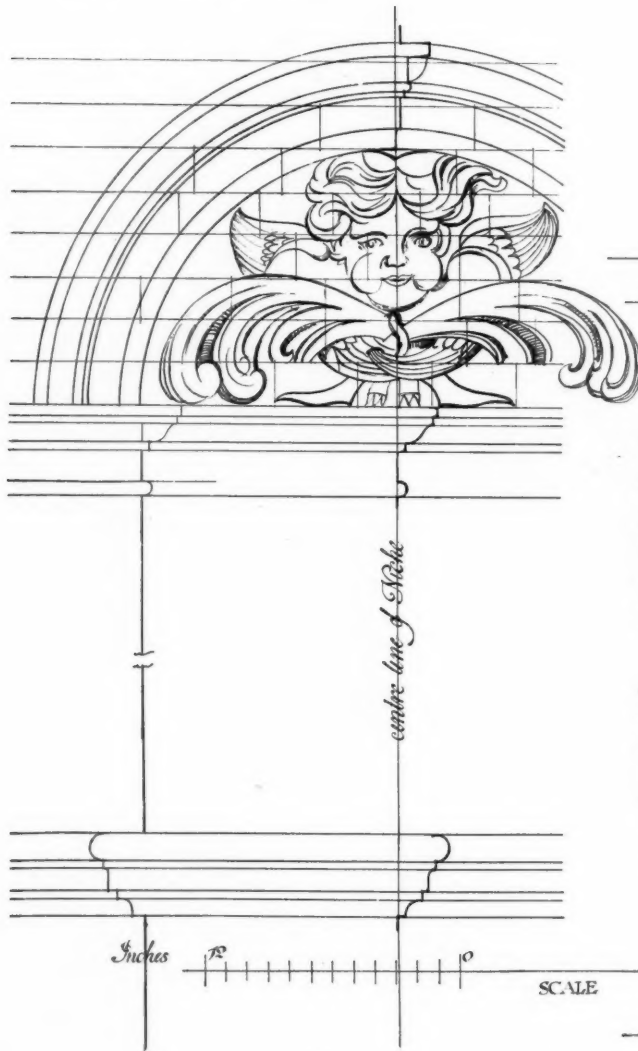


MEASURED AND DRAWN BY G. H. PARRY AND H. A. McQUEEN

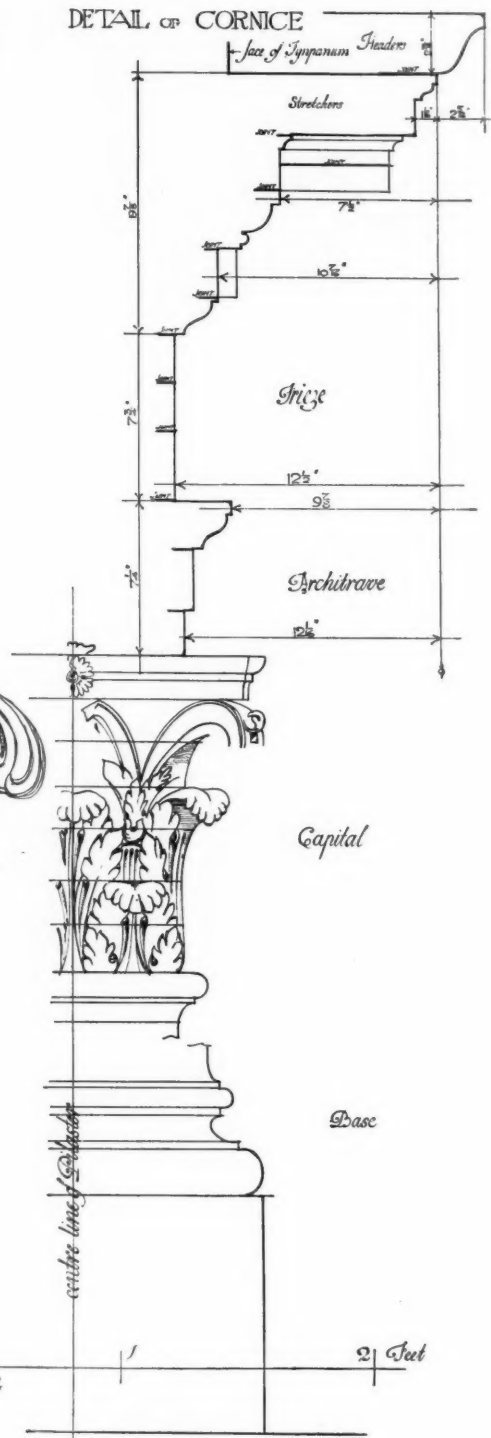
THE PRACTICAL EXEMPLAR  
OF ARCHITECTURE



DETAIL OF CARVED PANEL



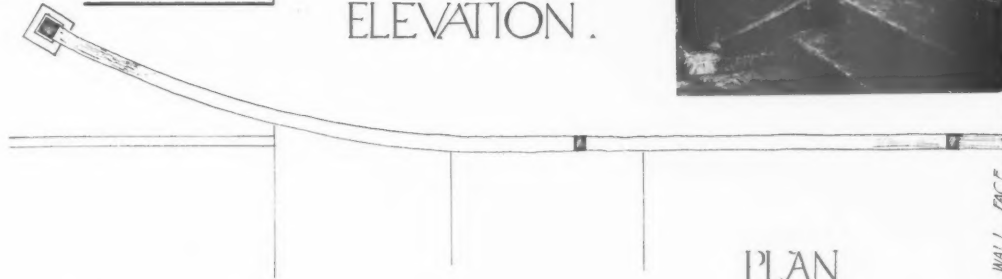
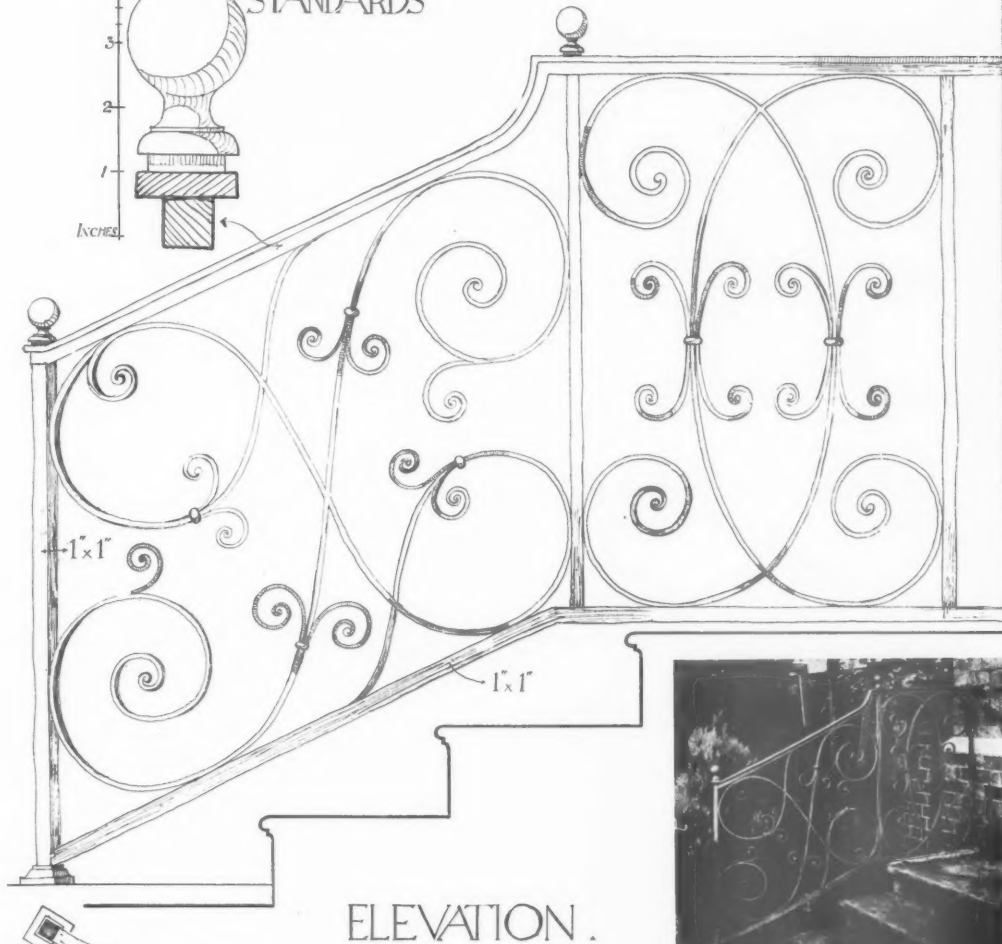
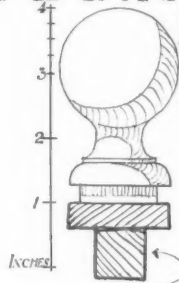
DETAIL OF CORNICE



BRICKWORK FROM A HOUSE AT ENFIELD  
MEASURED AND DRAWN BY G. H. PARRY AND H. A. McQUEEN

# WROT IRON RAILING.

DETAIL OF FINIAL TO  
STANDARDS



SCALE OF FEET.



MEASURED AND DRAWN BY H. A. McQUEEN

## RECENT RECONSTRUCTION WORK ON THE ATHENIAN ACROPOLIS

### III.—THE PROPYLAEA

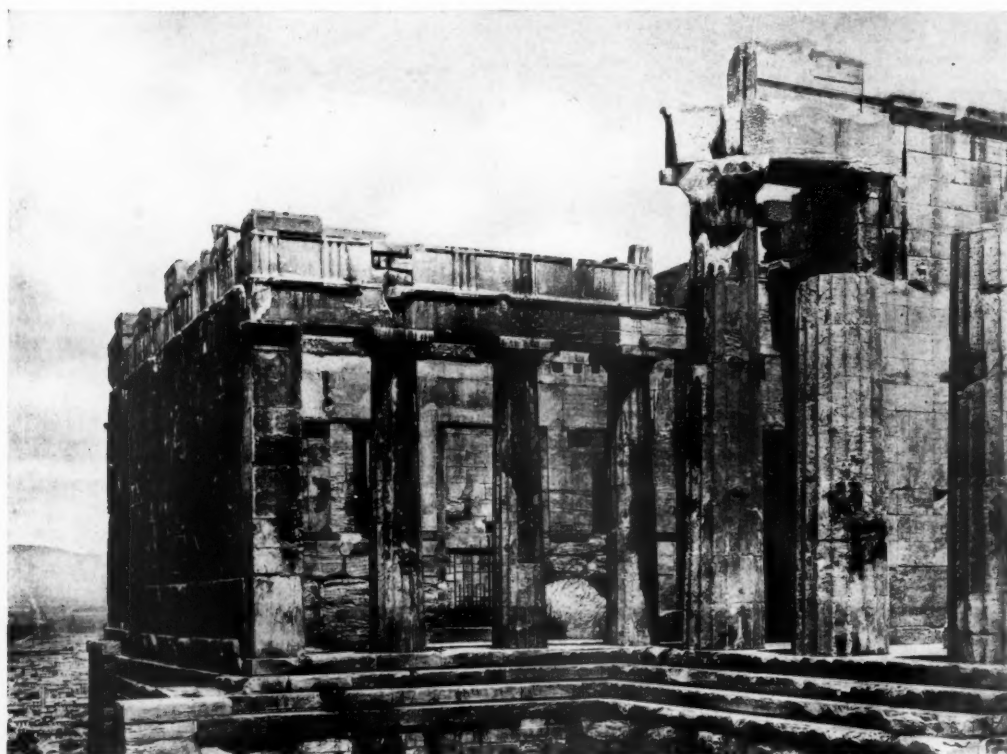
BY LIONEL B. BUDDEN, B.A. LIVERPOOL

(Concluded from p. 348, No. 163)



ONE may regard the reconstruction of the Propylaea, now in progress, as the culminating achievement of a study extending over seventy-five years. Shortly after the termination of Ross's work on the Temple of Athena Nike, Pittakis, his successor in the position of Conservator, superintended the removal of the mediaeval walls and

ground-floor chambers was pierced by a window, and mortice-holes for the floor-joists were cut deeply into it. The intercolumniations of the western portico were closed by solid walling, and a tower was built on the foundations of the south wing. Access to the central hall was gained by a small door cut in the infilling to the middle intercolumniation of the west portico. A complex arrangement of battlements and embrasures completed the defences to the approach below.



Note windows disposed asymmetrically in relation to the door.

DETAIL OF NORTH-WEST WING OF PROPYLAEA  
THE SO-CALLED "PINACOTHECA"

debris that had previously obscured the structure of the Propylaea. Early in the Byzantine period the building had been converted into a fortified palace, and a number of reservoirs and additional defences grouped around it; the latter very probably included the construction of a wall joining the north wing with the Nike bastion, and closing up the direct approach to the west portico.

Under the Florentine dukes the fortifications were still further extended. An additional two-storied structure was erected behind the north-west wing, and a second story given to the north-west wing itself. The wall dividing the

During the Turkish occupation the Propylaea served as the chief residence of the governing Pasha, and large quantities of arms and ammunition were stored within it. An explosion of one of the powder magazines, about the middle of the seventeenth century, shattered the eastern portico and a large portion of the roof. Further damage was inflicted during the War of Independence, chiefly from artillery fire.

The task of clearing away the superincumbent rubbish, and of endeavouring to transform the confused heap of ruins into an intelligible monument, was therefore one of considerable difficulty.



## THE RESTORATION OF THE PROPYLAEA



Photograph taken from south-west, showing the Beulé gate and entrance "lodges" (or towers) originally erected A.D. 40 as an architectural finish to the great Roman stairway. This view shows the approach cleared of Mediaeval and Turkish fortifications.



The remains of the Roman stairway in this photo run across the foreground, and a fragment of the grooved marble is visible in the middle distance marked by a X

### THE APPROACH TO THE PROPYLAEA

## THE RESTORATION OF THE PROPYLAEA

In 1852 Beulé began the systematic excavation of the approach. On the removal of the mediaeval and Turkish breastworks he was able to arrive at some definite data as to its original character and the later stages of its evolution in Roman times. Mnesicles' design for the Propylaea, in altering the axis of the approach in such a fashion as to bring it over the steepest gradient of the ascent, does not appear to have been thought out in relation to any stairway scheme. A road traversing the slope diagonally in three stretches was made to suffice. This remained unaltered till the early part of the first century A.D., when, under Roman influence, a worthier approach was constructed. A great marble stairway was erected in two flights, the upper separated from the lower by a platform at the foot of the Agrippa monument, and divided down the middle by a marble sloping way, grooved horizontally to give a purchase to the feet of the sacrificial beasts driven up the Acropolis (these gained the platform by means of a roadway passing in front of the Nike bastion). The lower flight extended unbroken across the whole width of the approach—about seventy feet. Though the workmanship is comparatively poor,<sup>1</sup> the effect of the whole must have been extraordinarily magnificent.

An equally important discovery of Beulé's was the architectural entrance at the foot of the stairway, connected to the latter by screen walls at either side. This consisted originally of two astylar "lodges" or towers, flanking a metal gateway. In the second century this last feature was replaced by a Doric wall and doorway, the material for which was obtained from a choragic monument razed about A.D. 170. If the existing wall dates from that time the reconstruction of the parts of the monument is singularly crude. But as the lines of the masonry bear no relation to those of the lodges, and as both the lodges themselves and the original ground level were considerably higher, it is probable that the present fabric is a later restoration.

Work on the Propylaea lapsed for some years after the conclusion of Beulé's investigations, but in 1875 Schliemann engineered the removal of the mediaeval tower built over the west wing, and so prepared the way for a realisation of the original intention of the design.

There has probably been as much misconception with regard to this question as has existed in the case of the Erechtheion. And again it has been necessary for Professor Dörpfeld to supply the only possible solution of the problem.

From a series of comparative measurements and a careful study of the actual stones, he dis-

covered that the south wing of the Propylaea corresponded with the portico of the north wing, the partition-wall of the latter and the rear wall of the former occupying precisely the same position. As direct access to the precinct of the temple of Athena Nike through the south wing was essential, and as the length of the west façade of that wing should balance with the west façade of the north wing, Professor Dörpfeld continued the Doric colonnade along the west front, finishing it at the south angle by an anta block similar to the detached one erected at the north end. In spacing out the column centres, on the basis of the intercolumniation on the north face, he discovered that the second from the north end came exactly opposite the axis of the rear wall. From this it is obvious that the existing arrangement, adopted in deference to conservative and religious objections, was only regarded as a temporary one, and Mnesicles fully intended to carry through his original scheme at a future date.

Pursuing this line of investigation, Professor Dörpfeld arrived at an equally-convincing restoration of the wings of the east front of the structure. At the back of the north-west wing a cornice extends along the face of the wall and along the north face of the central portico wall. Above this cornice mortice-holes are cut to receive the ends of roof-timbers. A small anta projects from the outside faces of the side walls of the central portico a few inches from the angle anta. With these as evidence, Professor Dörpfeld projects two halls, one on either side of the east portico, extending beyond the subsidiary masses on the west front and having open Doric colonnades on the east side.

Professor Dörpfeld assumes two causes to be responsible for the unfortunate abridgement of the design: the interruption of all building activity on the Acropolis due to the Peloponnesian War, and the powerful opposition of the priests, whose sanctuaries would have suffered by the execution of the scheme.

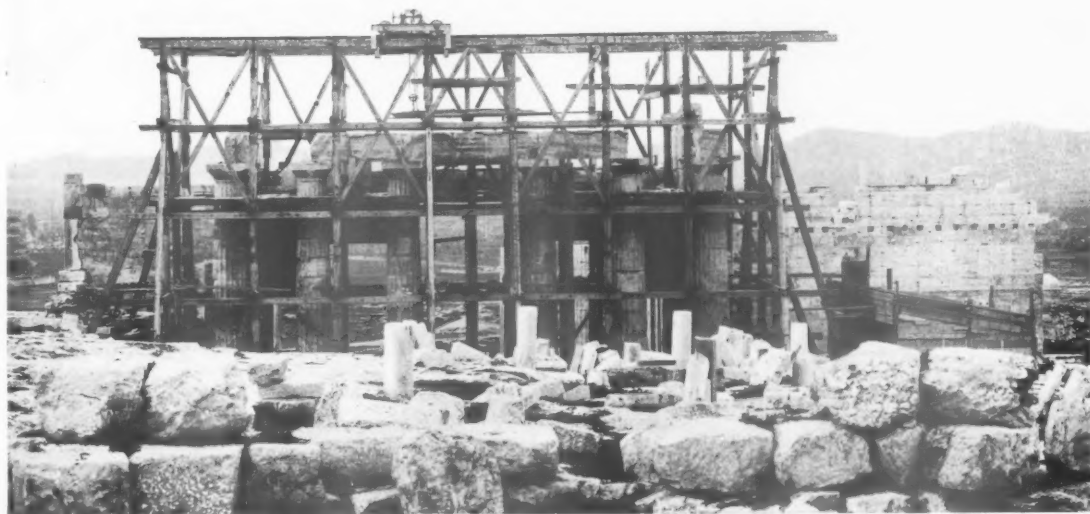
In the decoration of the portion erected, care was taken that it should not in any way compete with the brilliance of the Parthenon. The tympana of the pediments and the metopes were left blank, and the colouring, according to Fenger, was altogether less intense—gold and blue for the coffering of the ceiling to the great hall, and blue and red for the members of the main cornice. The orthostas of the walls of the central hall were of Eleusinian limestone, originally black, but now a light bluish-grey. The same material was also used for the top step of the western stylobate, the threshold of the north-west wing, and for a band marking off a sort of dado round the walls of the latter. (This north-west chamber,

<sup>1</sup> Some of the ancient material is embodied in the construction of the existing modern steps on the south side of the approach.

## THE RESTORATION OF THE PROPYLAEA



Note the "ears" projecting from the stones of the north and south wing walls—evidence of the incomplete character of the work.  
EAST FRONT BEFORE RESTORATION: PHOTOGRAPH TAKEN IN 1908



This photograph was taken immediately after the restoration of the architrave blocks to their original positions. Note partial restoration of capitals.

EAST FRONT IN PROCESS OF RESTORATION: PHOTOGRAPH TAKEN IN FEBRUARY 1910

which is lighted by two windows asymmetrically placed in relation to the door, is known to have contained some of the finest Greek paintings—masterpieces of composition and drawing. From the finish of the masonry, both Bursian and Dörpfeld believe these pictures to have been frescoes painted on the wall above the dado.) The surface of the marble everywhere shows the work to have been left in an incomplete state. No evidence exists for a restoration of the ceilings to the wings.

August 1910

The roofs were hipped and of very low pitch. In the case of the south wing the end of the diagonal rafter rested above the third column of the portico. The anta-block beyond was therefore isolated, and had only a symmetrical significance. (Bohn incorrectly restores these roofs with pediments facing inwards.) In point of refinement, the fabric will bear comparison with the Parthenon. The stylobate has no rise, owing to the cutting through of the sloping way in the centre, which

## THE RESTORATION OF THE PROPYLAEA

would have destroyed the value of the device. The curvature of the main entablature, the inclination of the antae and walls, and the precision of the contours of the Ionic capitals, are matters of common knowledge.

The work of excavation begun under M. Cavadias in 1885 contributed little further information in regard to the Propylaea. The bastion of Odysseus, built below the north-west wing during the War of Independence, was removed, and the walls around the Beulé gate were destroyed. The Turkish entrance was replaced by an unsightly iron railing, which is to remain in position till the authorities are able to carry into effect their

The latest work undertaken on the structure has been one of restoration, and it is anticipated that at least two years must elapse before its completion. A collection of roof-tiles, antefixæ, and other details, have been stored in the Pinacotheca, and a temporary shed for implements erected within its walls. Several of the inner and outer architrave blocks of the east portico have already been restored to their original places, their centres being hollowed out to decrease the weight on the columns, the capitals of which have been partially renewed. Reinforced concrete is being employed to some extent in the restoration, in preference to the steelwork adopted in the case of the Erech-



The marble jamb-lining is a Roman introduction. The original jambs (see right-hand one) have flat sinkings for the wooden framing, which took a bronze lining.  
DETAIL OF INTERIOR OF GREAT HALL, SHOWING DOORS THROUGH  
SCREEN WALL SEPARATING EAST AND WEST PORTICOES

ultimate intention of enclosing the Acropolis and the Theseion in one continuous fence, and of so having the whole area properly guarded. A fragment of Pelasgic walling, which abutted against the south-east corner of the Propylaea, was completely laid bare. It was found to have a breadth of 20 ft., and in all probability rose to a height of 30 ft. at this point, immediately behind the south wing. Inside the north wing—the so-called Pinacotheca—the soil was probed down to the rock, and portions of an early circular building were discovered built into the foundations. Elsewhere sufficient fragments were found to permit of the restoration of the inscribed pedestal of the southern of the two equestrian statues, which formerly flanked the approach.

theion, where rolled joists were inserted under the marble beams of the north portico and in other places. A complete survey of the fabric by Mr. Dinsmore, the successor of Mr. G. P. Stevens as Fellow in Architecture of the American School at Athens, is in course of preparation. Mr. Dinsmore's drawings will constitute incomparably the most important work on the structure yet produced, and it is earnestly to be hoped that their publication will not be unnecessarily delayed.

[The first article in this series, dealing with the reconstruction of the Erechtheion, appeared in the May issue; the second, dealing with the Parthenon and the Temple of Athena Nike, in the June issue.]



## THE INTRUSION OF "ART NOUVEAU" INTO PARIS

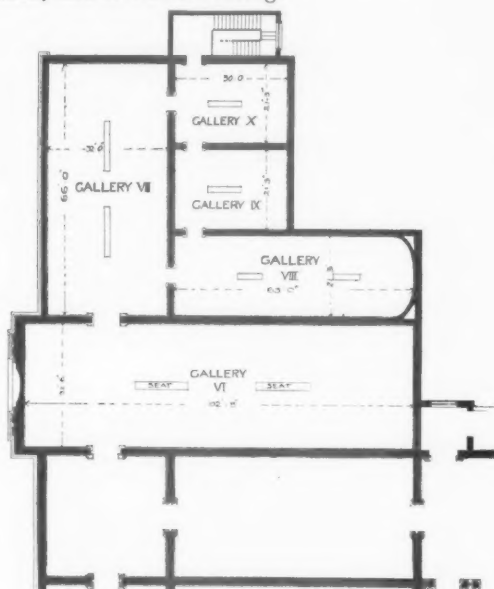


BY virtue of the continuity of style which a well-directed scheme of architectural education has established in France, "Art Nouveau" fortunately has never made much headway there; the *ateliers*, otherwise Bohemian enough, never permitting such a perversion. Hence it is that, while in other Continental capitals there are numerous examples of a styleless riot of architectural fancy, Paris remains consistently satisfactory without any such undesirable novelties. Yet even Paris has not escaped scathless. The reconstructed "Moulin Rouge" is a flagrant example, but far more insidious has been the admission of an over-exuberance into the detail of many new buildings. In nothing is this more noticeable than in the carved enrichment of doorways, balconies, and other features. French work has always been full of freedom in its detail, but within the last decade or so there has been at work an element which, let us hope, will soon exhaust its energy. We see ornament in redundancy, overflowing itself; capitals woven on to the entablature with carved leaves and tendrils; corbels melting into the wall surface with a false sense of plasticity; stonework, in fact, losing its true character, through decoration which has no respect for classical design. In these cases the architectural scheme, in its main lines, may still show the controlling hand of the Beaux-Arts, but not infrequently the designer has allowed his better sense to be influenced by an ill-regulated desire for "freedom" in the detail. In any work there is no merit attaching to the mere repetition of Classic forms. Nash, at such an unpropitious time as the early nineteenth century, showed by his variations of ornament what added interest could be given to designs otherwise rigidly observant of the Orders, and, later, Cockerell offered further examples. Nevertheless, the pleasant conceit of these modifications demands the most careful supervision. Architecture, after all, is very much like language in that. There are certain fundamental principles which stand for all time; we may alter the parts which arise out of them, but we cannot alter, with any improvement, the bases of the whole. The clamour for "individuality" has been too insistent. It has led to unrest, and from that unrest has sprung something far less worthy than the thing decried. "Art Nouveau" has its merits, chiefly that of arousing discontent with mere repetition. But it has acted far more as a poison than an elixir, and

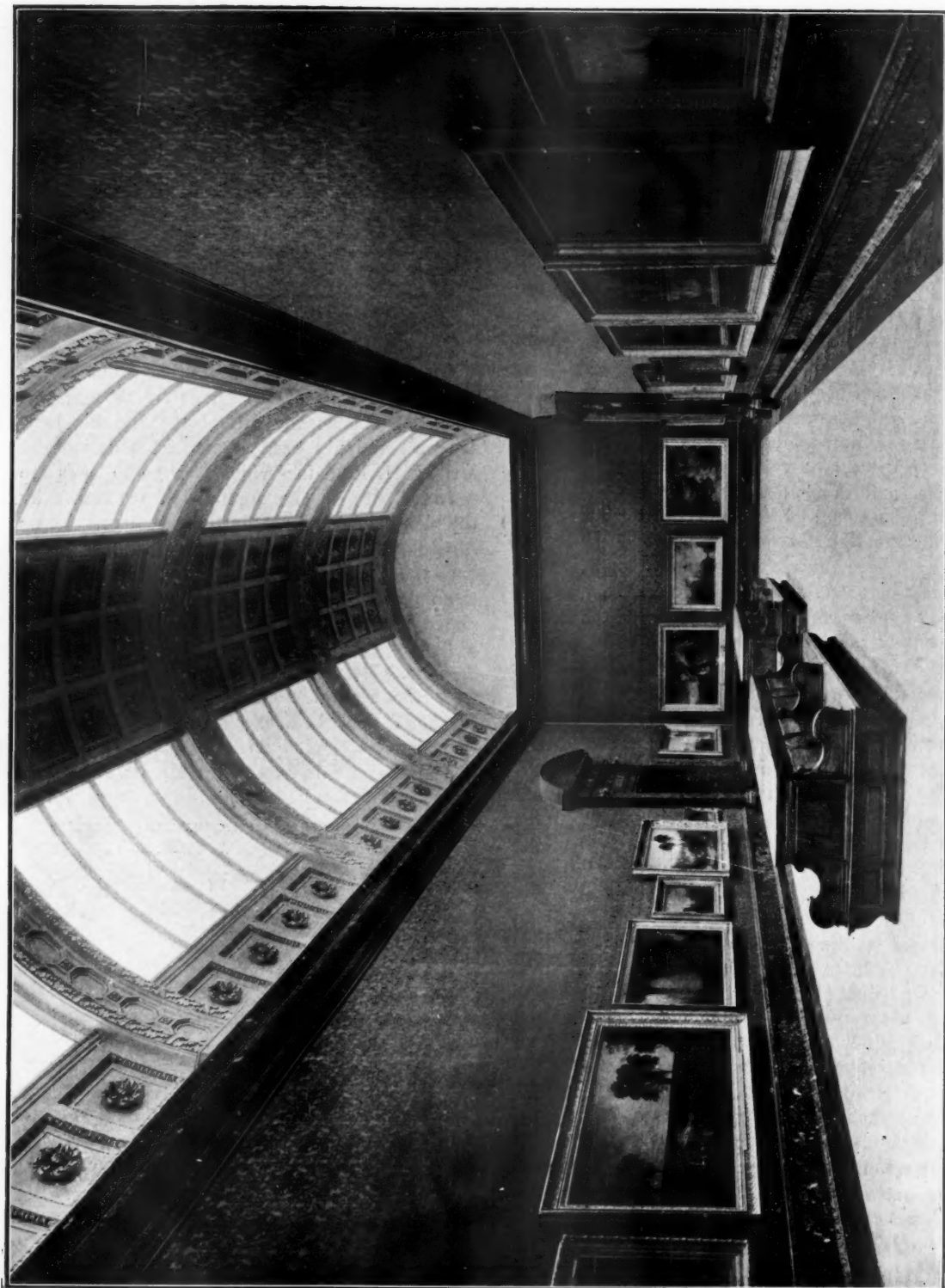
the ultimate consequences of its use have been harmful. The particular phase of its application to modern French work, to which reference is made above, shows pointedly that even in subsidiary embellishment a new "motif" requires to be treated with very great circumspection. Architecture, being a part of everyday life, needs to possess in full measure that "sweet reasonableness" which gives the most lasting satisfaction. It must have, as Carlyle says of Goethe's course of life, "moderation, yet abundance; elegance without luxury or sumptuousness; art enough to give a heavenly firmament to its existence; business enough to give it a solid earth." R. R. P.

## THE NEW TURNER WING AT THE TATE GALLERY

ON July 20th the new Turner wing at the National Gallery of British Art, Millbank, was opened. This is the gift of the late Sir J. J. Duveen, and has been erected from designs by Mr. W. H. Romaine-Walker. Nine galleries are provided, five on the ground floor (as shown by the plan below) and four in the basement. Verde Antico marble is used for the architectural finishings, the pilasters to the main doorways having ormolu caps and bases. The ceilings are of enriched fibrous plaster, painted and gilded. The walls are covered with a rich Venetian red silk brocade. Messrs. Patman & Fotheringham, Ltd., were the general contractors; Messrs. George Jackson & Sons, Ltd., executed the fibrous plasterwork, painting, and gilding; Messrs. H. T. Jenkins & Son the marble work; and Messrs. Art Pavements and Decorations, Ltd., the parquet, wood-block, and terrazzo flooring.



GROUND-FLOOR PLAN OF NEW TURNER WING AT THE TATE GALLERY



THE LARGE GALLERY (NO. VI) OF THE NEW TURNER WING AT THE NATIONAL GALLERY OF BRITISH ART, MILLBANK, LONDON  
W. H. ROMAINE-WALKER, ARCHITECT

## ENGLISH, FRENCH, AND GERMAN FURNITURE



SOME examples of English, French, and German furniture of the sixteenth and seventeenth centuries are given in this issue. The oak specimens are of a period which competes even with the eighteenth century in having provided woodwork and furniture of the most interesting character. Pieces similar to those

offered. In England the late Elizabethan style was representative of our quaint mode of treating the Renaissance. The pure style of design and fine execution displayed by the early Italian work—especially of that known as the Cinquecento period—was undoubtedly the result of a close touch with the masterpieces of antique art. A liberal support of the fine arts at this time also greatly helped a movement that was to spread throughout Europe.



SIXTEENTH-CENTURY GERMAN CABINET WITH ANGLE ENDS

illustrated cannot fail to be admired by lovers of the antique. The old examples represent original ideas executed by craftsmen who had but their own limited resources to rely upon.

The period in question is one in which the lead in artistic thought had been taken by Italy with a revival in favour of Classic art. Architecture, and with it woodwork, was everywhere following the Italian models, according to the opportunities

The architecture of Europe from the middle of the sixteenth century was founded on that of Italy. Of its value France and England seemed to have had a stronger perception than other nations. In France during the reign of Francis I many Italian artists were brought into the country and employed in the building of the Louvre, Fontainebleau, and other palaces.

In studying the history of woodwork, which

## FURNITURE

follows architecture so closely, these facts are of great importance, and they explain the marked resemblance of many pieces of French and Italian furniture of that period. The introduction of Italian craftsmen into England starts with the time of Henry VIII, the commencement of a period when the most extravagant ideas were carried into effect, no expense being considered too

pieces of furniture remaining extant. But the examples of early English Renaissance woodwork that do remain are intensely interesting. There are also specimens, such as the woodwork at King's College Chapel, Cambridge, which are apparently the direct result of the introduction of Italian artists.

The Court cupboard illustrated on page 90 is



SEVENTEENTH-CENTURY FRENCH CABINET IN OAK

great to be incurred either on the building or appointments of the palaces required for the King's use. The courtiers of such a monarch also vied with one another in erecting sumptuous houses for their own occupation, and this increased luxury of living necessitated an equal advance in the style of furniture and panelling.

It is unfortunate that the want of durability in woodwork, when not cared for in a reasonable manner, has resulted in but few of these early

dated 1603, which coincides with the close of Elizabeth's reign. It is distinctly representative of the quaint style of work then in vogue, and could not possibly be mistaken for any other period. The scroll carvings on the frieze and drawer-fronts have no doubt been inspired by Italian models, while the vertical and horizontal lines denote the leading features of Classic ideas.

The period of oak furniture under consideration was essentially one in which carving formed an





SEVENTEENTH-CENTURY FRENCH CABINET IN OAK

FURNITURE



AN ELIZABETHAN "COURT" CABINET



ENGLISH OAK CHEST DATED 1637

important part in the decoration, to give way later in the Jacobean work to elaborate schemes of strapwork and mouldings. The use of carving to such an extent as seen on the example illustrated made the simplest piece of furniture interesting. The oak chest dated 1637, and having the name of Esther Hobsonne carved on the top rail, is a striking example of the effect of such quaint carving as was adopted. The grape-vine treatment used above the panels was favoured extensively, not only on woodwork, but also in the plaster ceilings.

The cabinet with angle ends (page 87), massive in appearance, and carved with guilloche decoration in the panels, is of German make and style. The design is suggestive of the convenience obtained by raising the old-fashioned chest on legs and thus forming a cabinet or cupboard of easy access, similar to a Court cupboard. The scheme of decoration, simple as it is, suggests not only Classic lines, but also an adaptation of Italian detail.

The cabinet illustrated on pages 88 and 89 is of the French school. The carving on it, beautifully executed, is after the Italian manner, and it will be noticed that the small panels at the top, although well balanced in design, are different in detail. Turned and carved legs are used to raise the cabinet from the ground, while an open shelf is fitted to the lower part. The difference between an example of this description and the Elizabethan furniture here illustrated clearly shows the advance which both French and Italian art had made at this early date over the work of the English craftsman, so far as refinement of detail and execution was concerned. This, however, in no way affects the delight we take in the English work,

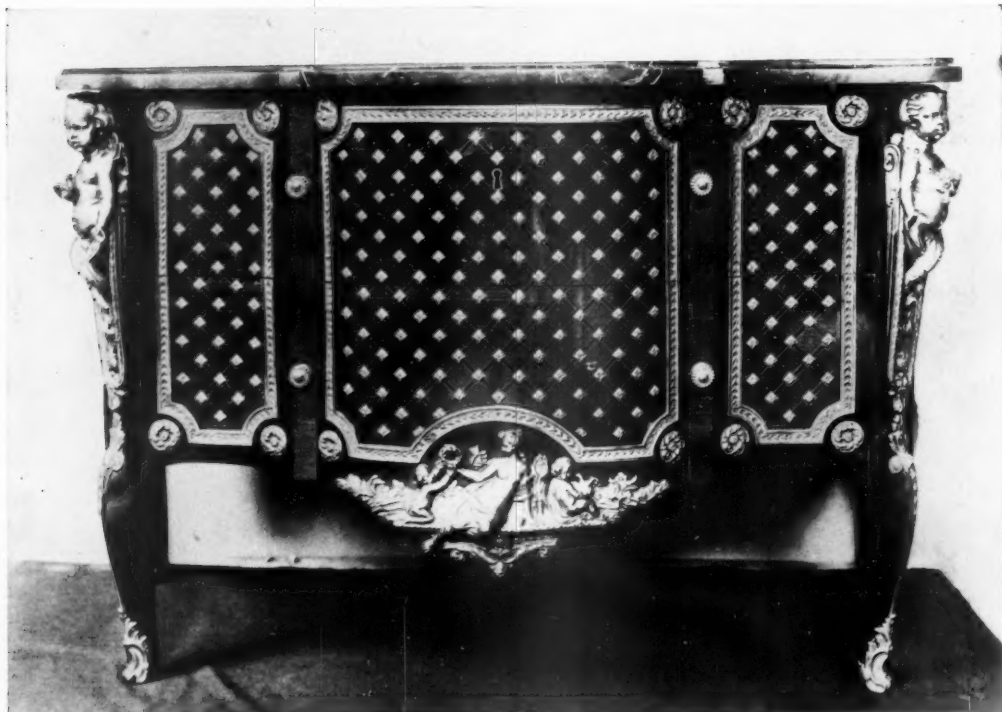
There is in the early English woodwork of the seventeenth century much that was inspired by the large importations of Dutch and Flemish furniture at that period.

No doubt the finest specimens of Elizabethan woodwork are to be seen in the panellings, screens, and furniture preserved in the great mansions of England.

On the next page are illustrated two French commodes, both having chased ormolu mounts and marquetry decoration. Inlays of various coloured woods were largely used by the French cabinet-makers of the eighteenth century. Diaper and parquetry patterns predominated, and formed a suitable contrast to the floral designs, consisting of baskets or bouquets of flowers, which were treated in quite a realistic manner.

French commodes are nearly always fitted with drawers. In the Louis XVI period the top drawer often coincided with the frieze. The schemes of decoration usually adopted in their subdivision rarely fitted in with the lines of the drawer-fronts (except as above). Designs consisting of framing and panels afforded scope for more combinations than were obtainable by following the constructional features. Freedom from restraint in this direction enabled the most varied and lavish treatment to be adopted during the period it was in favour. Adaptable to any size, the commode could be employed with equal effect in the boudoir, drawing-room, or the largest apartment. Few pieces of furniture have the dignity of appearance or possibilities of decoration equal to it. Rooms designed in the French style afford the best background for these commodes, but it is not essential that the latter should be restricted entirely to such surroundings, an Adam interior being equally suitable.

FURNITURE



EIGHTEENTH-CENTURY FRENCH COMMUNE WITH ORMOLU MOUNTS



COMMUNE OF LOUIS XVI PERIOD, WITH  
VARIOUS COLOURED WOOD INLAIS AND ORMOLU MOUNTS